

M. Morgan

Nº 26

Price 3/.

A SELECTION OF HARP SOLOS

- 1 . ANNIE LAURIE... *Scotch melody transcribed* 3. 0
- 3 . BARDIC RELICS Nº1. SWEET RICHARD 3. 0
- 5 . BARDIC RELICS Nº3. LLANDOVERY & SERCH HUDOL 3. 0
- 7 . BEAUTIES OF IRISH MELODY
..... SAVOURNEEN DEELISH & KATE KEARNEY 3. 0
- 9 . CHANT DES CROATES (*Blumenthal*) 3. 0
- 11 . GEMS OF IRISH MELODY Nº1 2. 0
- 13 . GOD SAVE THE QUEEN *Variations* 3. 0
- 15 . GRAND AMERICAN MARCH 2. 6
- 17 . KATHLEEN MAVOURNEEN & DERMOT ASTORE 3. 0
- 19 . LA GITANA (*The new Cachucha*) 2. 6
- 21 . RELICS OF WALES. (*Three Welsh Airs*) 3. 0
- 23 . THE BLOOM IS ON THE RYE (*Bishop*) 3. 0
- 25 . THE OLD HOUSE AT HOME (*Loder*) 3. 0
- 27 . ARPA GENTIL (*Rossini*) 3. 0

- 2. AULD ROBIN GRAY... *Scotch melody transcribed* 3. 0
- 4. BARDIC RELICS Nº2. NOS GALAN 3. 0
- 6. BARDIC RELICS Nº4. OF NOBLE RACE WAS SHENKIN 3. 0
- 8. BRIDAL MARCH 2. 6
- 10. DON PASQUALE ... *Fantasia* 3. 0
- 12. GEMS OF IRISH MELODY Nº 2 2. 0
- 14. GONDOLIER ROW *Variations* 3. 0
- 16. IL TROVATORE (*The prison scene*) 3. 0
- 18. L'ELISIRE D'AMORE ... *Fantasia* 3. 0
- 20. LES NOCES *Fantasia introducing*
..... DANISH NATIONAL MELODY 3. 0
- 22. ROUSSEAU'S DREAM *Capriccio* 3. 0
- 24. THE LIGHT OF OTHER DAYS (*Bulfe*) 3. 0
- 26. VICTORIA MARCH *introducing* "THE BRAVE OLD OAK" 3. 0

BY

J. BALSIR CHATTERTON.

Harpist to Her Majesty the Queen.

London
EDWIN ASHDOWN, HANOVER SQUARE.

ROBIN ELLIS,
Music Teacher,
5 EAST 14th STREET, NEW YORK,
Sole Agent in the United States for
Edwin Ashdown, Ltd.

Digitized by the Internet Archive
in 2011 with funding from
Brigham Young University

<http://www.archive.org/details/victoriamarchint00chat>

INTRODUCTION.

J. B. CHATTERTON.

ALLEGRO.

ff

p near the sounding board. *p* 1 2 3 2

un poco cres - - - - - cen - - - - - do.

"GOD SAVE THE QUEEN."

ff ANDANTE.

ff

p *Cres* *cen*

do *f*

gva *loco* *ff* *p* *(Fix. A \flat)* *(A \flat off)*

rallen. *p* *pp*

TEMPO DI MARCIA. "THE BRAVE OLD OAK."

Loder.

pp *Marziale.*

pp *Marziale.*

First system of musical notation, measures 1-4. The music is in 3/4 time, key of B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment. A dynamic marking of *f* (forte) is present at the beginning.

Second system of musical notation, measures 5-8. The right hand continues the melodic development with some triplet figures. The left hand maintains the accompaniment. Dynamic markings of *f* are used throughout the system.

Third system of musical notation, measures 9-12. Measures 9-10 feature a rapid, slurred passage in the right hand marked *ff* (fortissimo). Measures 11-12 are marked *pp* (pianissimo) and *ben marcato* (well marked), featuring a more rhythmic, accented accompaniment in the left hand.

Fourth system of musical notation, measures 13-16. The right hand returns to a more active melodic line. The left hand accompaniment is consistent. A dynamic marking of *ff* appears at the end of the system.

Fifth system of musical notation, measures 17-20. Measures 17-19 show a continuation of the melodic and accompanimental patterns. Measure 20 features a triplet figure in the right hand. The system concludes with a dynamic marking of *ff* and the instruction *risoluto* (determined).

Sixth system of musical notation, measures 21-24. Measures 21-23 continue the piece's energy. Measure 24 features a triplet figure in the right hand and a dynamic marking of *pp* (pianissimo) in the left hand.

ff con spirito! (Fix D#)

pp (D# off.) *ff*

ff Intermezzo. *ff*

f risoluto.

gva *loco* *p*

gva

p elegante.

(Fix Eb Ab)

ff

Cres.

cen do

poco cres cen do

gva

loco

ff

fieramente.

Musical score for Victoria March by J.B. Chatterton, page 6. The score is in 2/4 time, key of B-flat major. It consists of six systems of piano accompaniment. The first system has a treble staff with chords and a bass staff with a simple harmonic line. The second system continues this pattern. The third system introduces a dynamic marking *f* and a fermata in the bass staff. The fourth system features a *ff* dynamic, a *gva loco* marking with a grace note, and a *pp* dynamic. The fifth system is marked *ben marcato.* and shows a more active treble staff. The sixth system includes *ff* dynamics, accents, and fingerings (3, 2) in both staves.

ff e risoluto.

p

de - cres - cen - do de -

cres - cen - do

pp *Morendo.*

ppp

A CATALOGUE OF HARP SOLOS.

N.B.—The letters before the names denote the degree of difficulty; a, stands for difficult; b, moderately difficult; c, easy; d, very easy.

ALVARS, PARISH.

- a* Fantasia, dedicated to Thalberg 5 0
b Introduction and variations on a favourite Air of Bellini 4 0
c Marche favorite du Sultan 2 6
c Twelve favourite airs 3 0

APTOMMAS.

- b* WELSH MELODIES:
 1. The rising of the sun 2 6
 2. Of noble race was Shenkin 2 6
 3. Ap Shenkin 2 6
 4. Poor Mary Anne 2 6
 5. Love's fascination 2 6
 6. Sweet Richard 2 6
b Aptommas's polka 3 0

BELLOTTA, F.

- b* Galop brillant 2 6
b Il trovatore. Fantaisie sur l'opéra de Verdi 3 6

BOCHSA, N. C.

- b* LE MÉNÉSTREL ITALIEN. Dix Morceaux, courts et brillants:
 1. Di Pescatore and Ama tua madre (Lucrezia) 2 6
 2. O divina Agnese (Beatrice di Tenda) 2 6
 3. Com'è bello (Lucrezia Borgia) 2 6
 4. Meco & Voga voga luna (La Straniera) 2 6
 5. March & Pas redoublé (Saffo) 2 6
 6. Voga, voga, & Sogno talor (Parisina) 2 6
 7. Vieni ah! vieni (Cavatine-Mazurka de Pacini) 2 6
 8. Ah! tu sei (Parisina) 2 6
 9. Quanto è bello (L'elisire d'amore) 2 6
 10. Io l'udia (Torquato Tasso) 2 6

- b* Récitations pour les Harpistes de toutes les forces:
 1. My own blue bell 2 6
 2. The bridal ring 2 6
 3. The Prince of Wales' march 2 6
 4. March in the old Irish style 2 6
 5. Souvenir à l'Ecosaise 2 6
 6. The wild white rose 2 6
 7. Rondo à la villageoise 2 6
 8. L'invitation à la polka 2 6
 9. Le moulinet 2 6
 10. Welch polka 2 6

- b* RELIQUES IRLANDAISES. Favourite Irish airs in 3 books:
 1. Planxty Kelly and The old woman 2 6
 2. Nancy Dawson and Savourneen Deelish 2 6
 3. Sly Patrick and The Moreen 2 6

- c* Les plaisirs de la mémoire. Select melodies from the works of the most popular composers, intended to be performed from memory. In 4 books each 4 0

- b* PRÉPARATION A L'ÉTUDE. 200 short miscellaneous and independent passages, calculated to give steadiness and freedom to the hands, flexibility and strength to the fingers, and a thorough knowledge of every species of fingering. In 4 books each 3 0

- b* EIGHTEEN ENTIRELY NEW STUDIES, calculated to give strength and independence to the fingers, freedom to both hands and steadiness to the wrists. 2 books each 7 6

- b* ELEGANT EXTRACTS, forming the second class of the Appendix to the general course of instructions 10 0

- b* TASTEFUL EXERCISES on a favourite melody by Bishop, being the first class of the Appendix to the general course of instructions 5 0

- c* THE PUPIL'S COMPANION. Forty progressive studies. 4 books each 4 0

- b* TWELVE PROGRESSIVE PRELUDES, calculated to promote the facility of modulation through the most useful keys 5 0

- c* A te diro (Roberto Devereux). Transcription 3 0

- b* A temple to friendship (T. Moore). Variations 3 0

- b* Cease your funning. Fantasia and variations 4 0

- c* Cease your funning. (Variations as sung by Mrs. Salmon) 2 6

- c* Grand military march 2 0

- c* Grand parade march 2 6

- d* L'encouragement. Simple melodies arranged in a most easy style 2 6

- b* Partant pour la Syrie. Fantaisie martiale 4 0

- c* Petit souvenir (Tyrolienne de Guillaume Tell) 2 6

- c* Tartar divertimento (introducing the Tartar drum) 2 6

- c* The celebrated Rossignol waltz 1 6

- c* The last new French march 2 6

- b* Weber's last waltz. Grand and brilliant variations 5 0

CHATTERTON, FREDERICK.

- b* Amor! possente nome. Petite fantaisie 3 0
b L'horloge des Tuileries. Petit amusement 3 0
a Le carnaval de Venise. Morceau fantastique 5 0
b The dawn of spring. Easter piece 3 0

CHATTERTON, J. BALSIR.

- Useful daily practice, scales, exercises, and preludes in various styles, for pupils in all degrees of advancement 5 0

A SELECTION OF HIS FAVOURITE COMPOSITIONS:

1. Annie Laurie. Scotch melody. Transcribed 3 0
 2. Auld Robin Gray. Scotch melody. Transcribed 3 0
 3. Bardic relics, No. 1. Sweet Richard 3 0
 4. Bardic relics, No. 2. Nos galan 3 0
 5. Bardic relics, No. 3. Llandovery and Serch hudol 3 0
 6. Bardic relics, No. 4. Of noble race was Shenkin 3 0
 7. Beauties of Irish melody. Savourneen deelish and Kate Kearney 3 0
 8. Bridal march 2 6
 9. Chant des Croates (J. Blumenthal) 3 0
 10. Don Pasquale. Fantasia 3 0
 11. Gems of Irish melody, No. 1 2 0
 12. Gems of Irish melody, No. 2 2 0
 13. God save the Queen. Variations 3 0
 14. Gondolier row. Variations 3 0
 15. Grand American march 2 6
 16. Il trovatore (The prison scene) 3 0
 17. Kathleen Mavourneen and Dermot astore 3 0
 18. L'elisire d'amore. Fantasia 3 0
 19. La gitana. The new cachucha 2 6
 20. Les noces. Fantasia, introducing Danish air 3 0
 21. Relics of Wales (Three Welsh airs) 3 0
 22. Rousseau's dream. Capriccio 3 0
 23. The bloom is on the rye (Bishop) 3 0
 24. The light of other days (Balfe) 3 0
 25. The old house at home (Loder) 3 0
 26. Victoria march (introducing "The brave old oak") 3 0

CHIPP, T. P.

- b* I love but thee (T. Moore). Introduction and variations 3 0

DUSSEK, O. B.

- d* THE HARPIS'T'S FRIEND. A series of popular melodies:
 1. Merch Megan 1 0
 2. The rising of the lark 1 0
 3. March of the men of Harlech 1 0
 4. Lilla's a lady 1 0
 5. Savourneen deelish 1 0
 6. La rosa waltz 1 0

GODEFROID, FELIX.

- b* Lucrezia Borgia. Fantasia on Donizetti's opera 4 0
b Norma. Fantasia on Bellini's opera 4 0

HOLST, GUSTAVUS VON.

- c* "ETRENNES AUX DAMES." Select airs, &c.:
 1. True love. German air 2 6
 2. Le vaillant troubadour 2 6
 3. The farewell of Kaoul de Concy 2 6
 4. Le départ du jeune Grec 2 6
 5. Adolphe. German air 2 6
 6. German Waltzes 2 6
 7. Ye banks and braes o' bonny Doon 2 6
 8. What beauties does Flora disclose. Scotch air and a Quick march 2 6
 9. Stancho di pascolar. Venetian air 2 6
 10. Di piacer (La gazza ladra) 2 6

HUNT, W. R.

- c* The blue bells of Scotland. Introduction and variations 3 0

LABARRE, THEODORE.

- b* Non più mesta. Fantasia on Rossini's air 3 0
b The last rose of summer. Variations 2 6
b There is no home like my own. Variations 2 6

MEYER, F. C.

- b* Auld Robin Gray. Divertimento 3 0
b Mélange (introducing "My lodging" and "The rose-tree in full bearing") 4 0

OBERTHÜR, CHARLES.

- b* Op. 25. Addio, mia vita, addio! Barcarolle 2 6
a Op. 26. Souvenir de Londres. Fantaisie et variations brillantes sur un thème original 6 0
b Op. 27. Rémémorances des Mousquetaires. Fantasia on Halevy's opera 3 0
b Op. 28. Bijou de Nabuco. Grande fantaisie sur l'opéra de Verdi 7 0
b Op. 29. La mélancolie de F. Prume. Transcription 2 6
b Op. 38. Una lagrima sulla tomba di Parish Alvars. Elégie 5 0
b Op. 51. La belle Emmeline. Improromptu 3 6

- b* Op. 57. TROIS ÉTUDES CARACTÉRISTIQUES:
 1. La cascade 3 6
 2. La coquette 2 0
 3. La consolation 3 0

- b* Op. 61. "GEMS OF GERMAN SONG." Twelve recreations:
 1. Adelaide Beethoven 3 0
 2. The first violet Mendelssohn 2 0
 3. Zuleika Mendelssohn 2 0
 4. Cooling zephyrs Schubert 2 0
 5. The huntsman, soldier, and sailor Spohr 2 6
 6. A ride I once was taking (Trab, trab) Kücken 2 0
 7. My harp now lies broken (Maid of Judah) Kücken 3 0
 8. My heart's on the Rhine Speyer 3 0
 9. From the Alp the horn resounding Proch 2 6
 10. With sword at rest (The standard bearer) Lindpaintner 2 0
 11. When the swallows fly towards home (Agathe) Abt 2 0
 12. Oh! wert thou mine for ever Kücken 2 0

- c* Op. 89. "HOMMAGE A SCHUBERT." Trois mélodies:
 1. Ye flow'rets that to me she gave 1 6
 2. Praise of tears 1 6
 3. Norman's Gesang 1 6

- b* Op. 94. "RÉCRÉATIONS MUSICALES." 3 German melodies:
 1. Streamlet cease Curschmann 2 0
 2. Forth I roam Kalliwoda 2 0
 3. If o'er the boundless sky Molique 2 0

- b* Op. 99. "VOYAGE EN SUISSE." Trois morceaux originaux:
 1. Bâle 3 6
 2. Zurich 3 6
 3. St. Gallis 3 6

- b* Op. 102. Trois études de Charles Mayer et d'Adolphe Henselt transcrits:
 1. Grace C. Mayer 2 6
 2. La fontaine C. Mayer 3 0
 3. Si oiseau j'étais A. Henselt 2 0

- c* Op. 106. Three characteristic melodies:
 1. Wenn ich ein Vöglein wär 3 0
 2. Lisle laute, lisle linde 3 0
 3. Virgo Maria (O Sanctissima) 3 0

- c* Op. 110. "PENSÉES MUSICALES." Trois pièces de salon:
 1. Repose 2 0
 2. Sorrow and relief 2 6
 3. Cradle song 2 6

- a* Op. 115. Bonnie Scotland. Fantaisie brillante (Scotch airs) 6 0
b Op. 118. Les montagnes Bohémiennes. Chant national d'après Leopold de Meyer 2 6

- b* Op. 121. Trois morceaux caractéristiques:
 1. La gitana 3 0
 2. Mélodie mazurque 3 0
 3. La gazelle 3 0

- b* Op. 127. Sacred melodies:
 1. Martin Luther's hymn 2 6
 2. Old hundredth psalm 2 6
 3. Before Jehovah's awful throne 2 6
 4. Airs from "The creation" (Haydn) 4 0
 5. Vital spark of heavenly flame 2 6
 6. Agnus Dei (Mozart) 2 6

- b* Op. 128. Deux mélodies de l'opéra Les huguenots (Meyerbeer):
 1. Nobles seigneurs. Cavatine du page 2 0
 2. A ce mot tout s'anime. Air de Marguerite 2 0

OBERTHÜR, CHARLES—continued.

- b* Op. 129. "ÆOLIAN CHORDS." Three melodies:
 1. Gems of the crimson-coloured even 2 0
 2. She was a creature strange as fair 2 0
 3. 'Tis sweet when in the glowing west 2 0

- b* Op. 132. Nereides. Sketch 3 0
b Op. 142. L'invitation del gondoliere. Sketch 2 6
b Op. 144. Il trovatore. Fantasia on Verdi's opera 4 0
b Op. 146. La traviata. Souvenir de l'opéra de Verdi 3 0

- b* Op. 149. "GEMS OF VERDI." Twelve operatic airs, transcribed each 2 6
 1. Ah! che la morte Trovatore
 2. Il balen del suo sorriso Trovatore
 3. Si la stanchezza Trovatore
 4. Stride la vampa Trovatore
 5. La mia letizia I Lombardi
 6. La donna è mobile Rigoletto
 7. Parigi, o cara Traviata
 8. Ah, fors'è lui Traviata
 9. Di Provenza il mar Traviata
 10. Libiamo (Brindisi) Traviata
 11. Ernani involami Ernani
 12. Va pensiero Nabuco

- b* Op. 158. "SEASIDE RAMBLES." Four musical sketches:
 1. Sea nymphs 2 0
 2. Murmuring waves 2 0
 3. My bark glides through the silver wave 2 0
 4. Water sprites 2 0

- b* Op. 159. Andalusia. Bolero brillant 4 0
b Op. 166. The keel row. Fantasia 4 0
b Op. 167. Santa Lucia. Neapolitan air 4 0
b Op. 170. Un ballo in maschera. Fantaisie 4 0

- b* Songs without words:
 1. Dans ces instants où le cœur pense 2 0
 2. Ich denke jein, wenn durch den Hain der Nachtigallen 2 0
 3. Eilende Wolken, Segler der Lüfte 2 0
 4. Emelina 1 0
 5. Selige Tage 1 0
 6. Nachgefühl 1 0
 7. Adieu, charmant pays de France 3 0
 8. For I, methinks, till I grow old 3 0
 9. L'air est doux, le ciel est beau 2 6
 10. Ange aux yeux bleus 2 6
 11. We rove among the roses 2 6
 12. Au bord du Rhin 2 0
 13. Au bord de la Lahn 2 6
 14. Au bord de la Nahe 2 0
 15. Au bord du Neckar 1 0
 16. Auf leichtem Zweig 1 0
 17. Ah! be not sad 2 0
 18. Remind me not 1 0

- b* "VOYAGE LYRIQUE." Twenty-four National Airs each 3 0
 1. Norway 13. Romagna.
 2. Sweden 14. Naples.
 3. Denmark 15. Spain.
 4. Russia (God save the Emperor). 16. Portugal.
 5. Prussia. 17. Switzerland.
 6. Prussia. 18. France (La Marseillaise).
 7. Poland. 19. France (Les Girondins).
 8. Saxony. 20. Belgium.
 9. Bavaria. 21. Holland.
 10. Austria (Haydn's hymn). 22. England (Rule Britannia).
 11. Hungary. 23. America (Hail Columbia).
 12. Sardinia. 24. England (God save the [Queen]).

STEIL, W. H.

- b* My lodging is on the cold ground (variations) 3 0

STREATHER, WILLIAM.

- b* Deh vieni alla finestra. Serenade from Don Juan 2 0
a Home, sweet home, of Thalberg, transcribed 5 0

TAYLOR, GERHARD.

- a* Com'è gentil (Don Pasquale). Transcription 2 6
a Fantasia on Irish melodies (The harp that once, Believe me if all, and Meeting of the waters) 3 0
a Two favourite Irish melodies (Coolin and The minstrel boy). Variations 3 0
a Rigoletto. Fantasia on Verdi's opera 5 0

THOMAS, JOHN.

- b* WELSH MELODIES. Transcribed:
 1. The ash grove 3 0
 2. The bells of Aberdovey 3 0
 3. Sweet melody, sweet Richard 3 0
 4. The rising of the sun 3 0
 5. The march of the men of Harlech 3 0
 6. Riding over the mountain (original melody by J. Thomas) 3 0
 7. The plain of Rhuddlan 3 0
 8. Love's fascination 3 0
 9. The rising of the lark 3 0
 10. The camp (Of noble race was Shenkin) 3 0
 11. Megan's daughter 3 0
 12. The minstrel's adieu to his native land (original melody by J. Thomas) 3 0
 13. Watching the wheat 3 0
 14. New year's eve 3 0
 15. David of the white rock, or The dying bard to his harp 3 0
 16. Over the stone 3 0
 17. The miller's daughter 3 0
 18. Come to battle 3 0
 19. All through the night 3 0
 20. The blackbird 3 0
 21. The dawn of day 3 0
 22. Britain's lament 3 0
 23. Black Sir Harry 3 0
 24. The departure of the king 3 0
b La source. Caprice of J. Blumenthal, transcribed 4 0
b The harmonious blacksmith, of Händel, transcribed 3 6

WRIGHT, T. H.

- b* Caledonian Fantasia, introducing favourite Scotch melodies 4 0
b Com'è gentil (Don Pasquale). Fantasia 3 0
b Deh calma oh ciel (Otello). Transcription 2 6
b Fra poco a me ricovero (Lucia). Arranged 3 0